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### Concert: Ithaca College Wind Ensemble & Empire Saxophone Quartet

Ithaca College Wind Ensemble

Empire Saxophone Quartet

Stephen Peterson

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ITHACA COLLEGE

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SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE  
Stephen Peterson, conductor

*Empire Saxophone Quartet*  
Guest Soloists

Steven Mauk, soprano saxophone  
Daniel Miller, alto saxophone  
Daniel Miller, tenor saxophone  
Anthony Alduino, baritone saxophone

Ford Hall  
Friday, May 2, 2008  
8:15 p.m.

ITHACA

## PROGRAM

Pacific Fanfare (1996)

Frank Ticheli  
(b. 1953)

The Abundant Air:  
Concerto for Saxophone and Band (2003)

Perry Goldstein  
(b. 1952)

*Empire Saxophone Quartet*

## INTERMISSION

Symphony No. 4 (1993)

David Maslanka  
(b. 1943)

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.



## PROGRAM NOTES

*Pacific Fanfare* is scored for orchestral winds and brass without strings, and lends itself well to the Wind Ensemble setting. The antiphonal style of composition found in this work is intended to pay tribute to Giovanni Gabrieli (ca. 1557–1612), one of the most distinguished composers of the Early Baroque. Gabrieli is remembered most notably for his polychoral motets and antiphonal brass fanfares he wrote while serving as music director of St. Mark's Church in Venice.

Two motives comprise the melodic material of *Pacific Fanfare*. The first is introduced by the solo horn and is reminiscent of Aaron Copland's *Fanfare for the Common Man*. It is comprised of a leaping quintal pattern followed by a triplet figure. The second incorporates a rapid and repeated-note figure which outlines a tritone, and first appears the trumpet.

*Pacific Fanfare* was composed as a gift to Carl St. Clair and the Pacific Symphony Orchestra, and completed during a summer residency at Yaddo, an artist colony in Saratoga Springs, NY in 1994.

**Frank Ticheli** (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world. He is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral



Composition Contest, and Virginia CBDNA Symposium for New Band Music.

***The Abundant Air: Concerto for Saxophone Quartet and Band***

(2003) was composed on commission for the West Point Saxophone Quartet and United States Military Academy Band and received its premiere in April, 2003. The title was suggested by a passage in Ann Patchett's novel *Bel Canto*, in which is described a kiss between two protagonists in an impossible romance. "Carmen leaned forward and kissed him. There was no time for kissing but she wanted him to know that in the future there would be. A kiss in so much loneliness was like a hand pulling you up out of the water, scooping you up from a place of drowning and into the reckless abundance of air." I was drawn to the idea of "abundance," as I hoped that this would be a generous piece in its melodic richness and direct expressiveness. And as this nineteen-minute work is also anchored around a recurring melody, or "air" in the old-fashioned parlance, the notion of abundant melodies (produced by wind instruments), also made the title apposite.

The formal strategy of the concerto emulates late nineteenth-century models in which cyclical elements (recurring themes) return throughout the piece. Although the piece is in one movement, it is comprised of several sections, nested forms within the larger form. At the work's core (and after a clangorous introduction) is an exotic tune sung first by the soprano saxophone against a droning bassoon background. This theme, presented at first *ad libitum* and in unpredictable phrase lengths, is "regularized" and picked up by the other saxes and the band. Three sustained sections containing this theme occur throughout the piece (beginning, middle, and end), and serve as the pinions of the form. As the eight occurrences of the tune occur in different orchestrations and with varying forms of melodic elaboration, they may together be perceived as a set of variations. Alternating with these recurring thematic sections are contrasting sections. There is a brisk development, at turns incisive and comic, after the first thematic section and a "Maestoso" section that gives way to a sustained brooding duet between the tenor and baritone saxophones, against wind drones and texture-punctuating stabs of "light" in various instruments. A buoyant scherzo follows, after which the clangorous opening of the piece is folded into alternating statements of the opening theme, marking a recapitulation. A coda, reminiscent of the scherzo, brings the concerto to a close.

Harmonically, the piece is largely modal. Stylistically, this music owes a debt to some of the ambitious concert jazz that developed in the late 1950's. As a boy, I was treated to my father's delight in the collaborations between Miles Davis and Gil Evans that resulted in such classics as *Sketches of Spain*, *Porgy and Bess*, and *Miles Ahead*.



Some of the colors and sensibilities of *Abundant Air* are informed by the deep love I have for that music and for the man who introduced it to me. *The Abundant Air* is dedicated to the West Point Saxophone Quartet, Lieutenant Colonel Thomas Rotondi, Jr., and the West Point Military Academy Band.

**Perry Goldstein** (born 1952 in New York City) was educated at the University of Illinois, UCLA, and Columbia University, from which he received a doctorate in composition in 1986. His principal composition teachers were Herbert Brün, Mario Davidovsky, Ben Johnston, Chou Wen-Chung, and Paul Zonn. His music has been performed throughout the United States, Mexico, Canada, Asia, Australia, New Zealand, and Europe. His music has been released on Dutch Vanguard, Challenge, Crystal, New World, and United States Army recordings and his music is published by Bergez Music Editions (The Netherlands) and Reed Music (Australia).

Active throughout his career in the promotion of contemporary music, Goldstein produced programs for National Public Radio affiliate WILL in Urbana, Illinois, in the mid 1970's, and for Deutschlandfunk, German Public Radio. He was the United States delegate to the 1992 International Rostrum of Composers in Paris, under the auspices of UNESCO, subsequently producing four programs on international new music for American Public Radio. Goldstein also writes extensively about music, including essays, articles, and reviews for The New York Times, Musical America, Strings Magazine, and the Library of Congress, and has written liner notes for over two dozen recordings, for Arabesque, Bridge, Centaur, CRI, Folkways, GM, and New World records. Since 1992, he has served on the music faculty of the State University of New York at Stony Brook, where he has served as the Director of the College of Arts, Culture, and Humanities, and is currently Undergraduate Studies Director in the Department of Music. A dedicated educator, he received the "Teacher of the Year Award" in the Arts and Humanities at Wilmington College in 1988, and a 1997 Chancellor's and President's Award for Excellence in Teaching from the State University of New York at Stony Brook.

**David Maslanka** was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two



Wind Quintets. Percussion works include, "Variations of 'Lost Love'" and "My Lady White: for solo marimba, and three ensemble works: "Arcadia II: Concerto for Marimba and Percussion Ensemble," "Crown of Thorns," and "Montana Music: Three Dances for Percussion." In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

In a keynote address to the University of Montana at Missoula in 1998, David Maslanka (b. 1943) stated, "We live in relativity, and yet music touches a timeless resonance in us, and we are drawn into perceptions that go absolutely beyond this life and this time." Perhaps his best known work, *Symphony No. 4* (1993), effectively captures this very timelessness by exploring different aspects of life, particularly the difficulty of its struggles.

The hymn-tune "Old Hundred," first introduced by a solo flute, and two Bach chorales, "Wer nur den lieben Gott läßt walten" (Only Trust in God to Guide You) and "Christus, der uns selig macht" (Christ Who Makes Us Holy), express these ideas, and are combined with original melodies to create the musical foundation of *Symphony No. 4*. His long-time fascination with Abraham Lincoln is one reason for the presence of these hymns, and in a preface to the score, Maslanka sites David R. Locke's description of Lincoln's death:

I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.

Maslanka also refers to a quotation discussing the passage of Lincoln's body from Washington D. C. to its final resting place in Springfield, Illinois: To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering "Old



Hundred," and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

Lincoln's life and death are just as critical to Maslanka now as they were in the past, and he believes Lincoln continues to be a model for today's society. To Maslanka, Lincoln's example is one of true commitment, as "he maintained in his person the tremendous struggle of opposites raging in the country in his time." That said, Maslanka has noted that the *Symphony* is not written as a memorial to Lincoln or to any other person, but as a living statement to the power of the quality of commitment such that Lincoln was able to give.

Deeply spiritual lyricism and rhythmic drive characterize Maslanka's compositions, and *Symphony No. 4* is no exception. As in *A Child's Garden of Dreams* (1982), Maslanka includes organ, a wind instrument that does not need to breathe in order to create its sound, to add a brilliant edge and powerful depth to the ensemble. The work is set apart from many of his other works because of its insistence on the single tonality of "C", and is written in one movement with a series of episodes. When the Bach-chorale melody, "Christ who makes us Holy," enters nearly twenty-five minutes into the work, it "is an indication of a transformation of mind to a deep spiritual awareness." From this point on, the character is one of the awe-filled exuberance of liberation from the struggles of life.

Maslanka further notes, "Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used, 'Old Hundred,'... the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part: Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing... enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

"I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time."

*Symphony No. 4* was commissioned in 1993 by the University of Texas at Austin Wind Ensemble, the Stephen F. Austin State University Bands, and the Michigan State University Bands.

*Program Notes by Aimeé Shorten*



**ITHACA COLLEGE WIND ENSEMBLE**  
**Stephen Peterson, conductor**

**Piccolo**

Siobhan Correnty

**Flute**

Jacqueline Christen\*

Emily James

Lisa Meyerhofer

Aimée Shorten

**Oboe**

Corinne Landrey

Alicia Rockenhauser\*

Rachel Seiden

**Bassoon**

Josh Malison\*

Jeff Ward

Noah Wolfinger

**E♭ Clarinet**

Sarah Koop

**Clarinet**

Spencer Blumenfeld

Adam Butalewicz\*

Laura Caruthers

Kim Fleming

Erik Jönsson

Robert Yaple

**Bass Clarinet**

Marcus Christian

**Contrabass Clarinet**

Alicia McMahon

**Alto Saxophone**

Robin Jackson\*

Andrew Lawrence

**Tenor Saxophone**

Hart Linker

**Baritone Saxophone**

Ryan Salisbury

**Trumpet**

Cyric Bodnar

Joseph Brown\*

Michael DeWeaver

Gregory Harris

Ethan Urtz

Janelle Varin

**Horn**

Mike Drennan\*

Rachel Haselbauer

Tom Peters

Andrea Silvestrini

Rose Valby

**Trombone**

Frank Cook

Hank Currey\*

Rick McGrath

E.J. Swider (bass)

**Euphonium**

Justin Falvo

Mike Vecchio\*

**Tuba**

Alfred A. Hadinger

Kevin Madden\*

**Percussion**

Benjamin Berry

Nathaniel Dominy

Chris Ganey

Lauretta Noller

Evan Peltier\*

**Timpani**

Kaye Sevier

**Piano**

Robert Keiser

**Organ**

Mary Holzhauer

**Double Bass**

Kevin Gobetz

\* denotes section leader